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American Art News

VOL. X, No. 8.

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NEW YORK, DECEMBER 2, 1911.

SINGLE COPIES, TEN CENTS.

EXHIBITIONS

Calendar of New York Exhibitions. See page 2.

IN THE GALLERIES.

New York.

Blakeslee Gallery, 358 Fifth Avenue—Early English, Italian and Flemish paintings.
Bonaventure Galleries, 5 East 35th Street—Rare books and fine bindings, old engravings and art objects. Choice paintings.
Canessa Gallery, 479 Fifth Avenue—Antique works of art.
C. J. Charles, 718 Fifth Avenue—Works of art.
Cottier Galleries, 3 East 40th Street—Representative paintings, art objects and decorations.
Durand-Ruel Galleries, 5 West 36th Street—Ancient and modern paintings.
Duveen Brothers, 302 Fifth Avenue—Works of art.
Ehrich Galleries, 463 Fifth Avenue—Permanent exhibition of Old Masters.
V. G. Fischer Gallery, 467 Fifth Avenue—Selected old and modern masters.
The Folsom Galleries, 396 Fifth Avenue—Selected paintings and art objects.
P. W. French & Co., 142 Madison Avenue—Rare antique tapestries, furniture, embroideries, art objects.
Gimpel and Wildenstein Galleries, 636 Fifth Avenue—High-class old paintings and works of art.
J. & S. Goldschmidt, 580 Fifth Avenue—Old works of art.
E. M. Hodgkins, 630 Fifth Ave.—Works of art. Drawings and pictures.
Holland Gallery, 500 Fifth Ave.—Modern paintings.
Katz Galleries, 103 West 74 St.—Paintings, engravings, etchings and framing. Special agents for Rookwood potteries.
Kelekian Galleries, 275 Fifth Avenue—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.
Kleinberger Galleries, 12 West 40th St.—Old Masters.
Knoedler Galleries, 556 Fifth Avenue—Paintings of Dutch and Barbizon Schools, and early English mezzo-tints and sporting prints.
Kouchakji Frères, 1 East 40 St.—Rakka, Persian and Babylonian pottery, rugs.
Macbeth Galleries, 450 Fifth Avenue—Paintings by American artists.
Montross Gallery, 550 Fifth Avenue—Selected American paintings.
Moulton & Ricketts, 12 West 45 St.—Old and modern paintings. Original etchings.
Frank Partridge, 741 Fifth Ave.—Antique furniture. Chinese porcelains.
Louis Ralston, 567 Fifth Avenue—Ancient and modern paintings.
Henry Reinhardt, 565 Fifth Avenue—High-class paintings.
Scott & Fowles, 590 Fifth Avenue—High-class examples of the Barbizon, Dutch and early English schools.
Seligmann & Co., 7 West 36th Street—Genuine Works of Art.
The Louis XIV Galleries, 257 Fifth Avenue—Portraits, antique jewelry. Objets d'art.
Arthur Tooth & Sons, 537 Fifth Avenue—Carefully selected paintings by Dutch and Barbizon artists.
H. Van Slochem, 477 Fifth Avenue—Old Masters.
Yamanaka & Co., 254 Fifth Avenue—Things Japanese and Chinese.

Boston.

Vose Galleries—Early English and modern paintings (Foreign and American).

Chicago.

Moulton & Ricketts—Old and modern paintings. Original etchings.
Henry Reinhardt—High-class paintings.

Germany.

Julius Bohler, Munich—Works of art. High-class old paintings.
Galerie Heinemann, Munich—High-class paintings of German, Old English and Barbizon Schools.
J. & S. Goldschmidt, Frankfort—High-class antiquities.
G. von Mallmann Galleries, Berlin—High-class old paintings and drawings.
Dr. Jacob Hirsch, Munich—Greek and Roman antiquities and numismatics.

London.

P. & D. Colnaghi & Obach—Paintings, drawings and engravings by old masters.
Dowdeswell & Dowdeswell, Ltd.—Fine old masters.
R. Gutekunst—Original engravings and etchings.
E. M. Hodgkins—Works of art.
Knoedler Galleries—Paintings of Dutch and Barbizon Schools, and early English mezzo-tints and sporting prints.
Netherlands Gallery—Old masters.
Wm. B. Paterson—Early Chinese and Persian pottery and paintings. Selected pictures by Old Masters.
Persian Art Gallery, Ltd.—Miniatures, MS., bronzes, textiles, pottery, etc.
Sabin Galleries—Pictures, engravings, rare books, autographs, etc.

DIRECTOR BUYS POTTERIES.

Mr. Philip J. Gentner, Director of the Worcester (Mass.) Museum, has purchased from Cottier & Co., No. 3 East 40 Street, from the exhibition of Ancient Chinese Pottery now on there, some remarkable pieces, as follows: A unique group of Two Boxers of hard white ware, with yellowish glaze, and remains of black pigment on heads—the lower garments of fine black and blue glaze—Ming Dynasty about 1650.

A Mortuary Figurine Mandarin warrior in complete armor, Chinese Northern T'Sang dynasty, 618-907 A. D.

A Mortuary Figurine Mandarin horse

AMERICANS BRING HIGH PRICES

So much has been published of late of the sale of old and modern foreign pictures for phenomenal prices, that it may have appeared that the market for modern American pictures of fine quality and value, was stagnant, to say the least.

That such is not the case is proven by the recent sale by the Montross Gallery of three important modern Americans, each at a record price. It is a pleasure to record these sales, as it was that of a superior example of George Inness, "Path Through Florida Pines," by



LADY WITH A MASK,

By T. W. Dewing.

Recently purchased from Montross Gallery by The Corcoran Gallery.

From a "Montross Print." Copyright by N. E. Montross.

Sackville Gallery—Selected pictures by Old Masters.
Shepherd Bros.—Pictures by the early British masters.
Arthur Tooth & Sons—Carefully selected paintings by Dutch and Barbizon artists.
Martin Van Straaten & Co.—Tapestry, stained glass, china, furniture, etc.

Paris.

Canessa Galleries—Antique art works.
M. Demotte—Antiques, works of art.
Dr. Jacob Hirsch—Greek and Roman antiquities and numismatics.
Hamburger Frères—Works of art.
Kelekian Galleries—Potteries, rugs, embroideries, antique jewelry, etc.
Kleinberger Galleries—Old Masters.
Knoedler Galleries—Paintings of Dutch and Barbizon Schools, and early English mezzo-tints and sporting prints.
Kouchakji Frères—Rakka, Persian and Babylonian pottery.
Reiza Kahn Monif—Persian antiques.
Arthur Tooth & Sons—Carefully selected paintings by Dutch and Barbizon artists.

with complete accoutrements—Chinese Northern T'Sang dynasty.

A Figure of a Woman, terra cotta floor, with curious headdress. T'Sang dynasty.

A Figure of a Lady riding astride—hard white ware with yellowish glaze—remains of black and red pigment. T'Sang dynasty.

A monument to Jules Breton, to be executed by the sculptors Theunissen and Houssin, is projected for his native town of Courrières. An amateur committee has been organized in Marseilles to erect a monument in that city—his birthplace, to Honore Daunier.

Edward Gay has recently acquired a canvas by Homer Martin, "The Old Bridge at Leeds, Catskills." It is in fine condition and signed by the artist.

Knoedler & Co., to Mr. D. C. Phillips of Washington last week, as an evidence that American collectors are not neglecting the work of their fellow and native painters.

The pictures sold by the Montross Gallery are Thomas W. Dewing's "Lady with a Mask," illustrated on this page, and which was secured by the Corcoran Gallery of Washington for its permanent collection; D. W. Tryon's rarely beautiful and poetic tonal landscape, "Night—New England," which goes to a New York collector, and Horatio Walker's strong and fine landscape, with figures, "Autumn—Shepherd and Sheep," which will adorn the Gallery of a well-known Brooklyn collector.

CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

Berlin Photographic Co., 305 Madison Ave. Works by Charles Conder to Dec. 24.
Bonaventure Gallery, 5 East 35 St.—Exhibition of early French hand-painted fans.
Brooklyn Institute of Arts and Sciences, Eastern Parkway—Open daily. Admission Mondays and Tuesdays, 25 cents. Free on other days.
Paintings by Otto W. Beck.
City Club, 55 West 44 St.—American paintings. Admission by card.
Cottier Gallery, 3 East 40 St.—Early Chinese Pottery.
The Folsom Gallery, 396 Fifth Ave.—Paintings by Mrs. Albert Herter.
E. Gimpel & Wildenstein, 636 Fifth Ave.—Three XV Century French statues from the Hospital of Issoudun.
E. M. Hodgkins, 630 Fifth Ave.—Old English drawings.
Katz Gallery, 103 West 74 St.—Annual Thumb-box Sketch exhibition to Dec. 16.
Kennedy & Co.—613 Fifth Ave.—Mezzotints and stipples by early English engravers to Dec. 30.
Keppel & Co., 4 East 39 St.—Etchings, watercolors, etc., by Seymour Haden.
Blackner Gallery, 7 West 28 St.—Etchings in color by V. Trowbridge to Dec. 16.
Lotos Club, 110 West 57 St.—Memorial display of Frank Fowler's works, Dec. 5-12.
Macbeth Gallery, 450 Fifth Ave.—Small bronzes and Volkmar Pottery, Dec. 5-30.
MacDowell Club, 106 West 55 St.—Modern paintings by Americans. Third Group.
Madison Gallery—Paintings by Walt Kuhn through Dec. 9.
Metropolitan Museum—Special exhibitions of Colonial silver and early American paintings.
Metropolitan Museum, Central Park—Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays, 25 cents. Free on other days.
Miller Gallery, 239 Fifth Ave.—Applique pictures by V. W. Newman to Dec. 5.
Montross Gallery, 550 Fifth Ave.—Early Chinese paintings.
National Academy of Design, 215 West 57 St.—Winter exhibition opens Dec. 9.
Powell Gallery, 983 Sixth Ave.—Fourth annual thumb-box display to Dec. 30.
Public Library Print Room—Loan exhibition of French portrait engravings.
Reinhardt Galleries, 565 Fifth Ave.—Special exhibition of old and modern masters.
Snedecor Gallery, 107 West 46 St.—Paintings and Sketches by E. W. Deming to Dec. 6.

AUCTION SALES. NEW YORK.

Anderson Galleries, Madison Ave. and 40 St.—A collection of paintings owned by the late Louis J. Bourry, Dec. 5, at 8.30 P. M.
Fifth Avenue Art Galleries, 1, 3, 5 West 45 St.—Choice cabinetry and furnishings by order of Mr. Chas. S. Phillips, Dec. 7, 8, 9 at 2.30 P. M.
The Herbert Parkinson Collection of etchings, Dec.

EUROPE.

LEIPZIG—Boerner Gallery—Valuable collections of MS., miniatures, etc., and the Geibel-Hertenried Autograph Collection, Dec. 4-6.
PARIS—M. Lair-Dubreuil, auctioneer—Precious jewelry and rare art objects formerly owned by S. M. the Sultan Abd-UI at Hotel Drouot, Dec. 4-11.
PARIS—Georges Petit Galleries, Dec. 5, 6—Estate M. Dreux. Modern pictures, examples of Barbizon masters, Fortuny, Fromentin, Isabey, Ziem, XVIII century drawings, Aubusson tapestry, furniture and a Gobelin tapestry.
PARIS—Hotel Drouot, Dec. 12-13—Estate Henri Haro, "Expert." Old Masters.

EXHIBITIONS NOW ON.

Ancient Chinese Pottery.

An almost unique exhibition of ancient Chinese pottery, now on at the Cottier Galleries, No. 3 East 40 St., is delighting the lovers of early Oriental pottery and porcelains, and the Cognoscenti in general.

It was unusual good fortune that enabled Mr. Fearon to assemble these curious beautiful, quaint and rare examples of so early an art. Pottery was the matrix out of which porcelain grew, and the fine lustre and glaze on some of the bowls, well evidence the promise of the future porcelain. The potters of the very old Chou dynasty

B. C. 122, did not possess the secret of glazing, and the earliest known glazed ware is of the Han (B. C. 206 to 220 A. D.) T'Sang (A. D. 618-907) and Sung (960-1259 A. D.) dynasties. The introduction of painted decoration under a white transparent glaze from Persia, took place under the Yuan dynasty (1259-1368 A. D.) and then followed the Ming dynasty, with its wealth of treasures, produced from 1368 on.

The present exhibition must be seen to be appreciated; each and every object is worth an hour of study. In addition to the choice pieces, selected by Director Gentner, of the Worcester Museum, and elsewhere described, there is a Figure of a Warrior (T'Sang), a glazed Sung Coffin Urn, a Mortuary charger (T'Sang), two mythical monsters (T'Sang) yellow unglazed, and two groups of Mortuary Figurines of Mandarins and wives (T'Sang), all so fine in expression and modelling as to hold the visitor.

The collection of the vases and bowls of the Han, Sung and Yuan dynasties are mentioned above, some are iridescent and all are beautiful in color and glaze. A XVII. Century Persian Rhages bowl, and an Animal rug of the Kan-Shi period, while not synchronous are shown to good effect with the potteries.

Von Glehn at Knoedler's.

W. G. von Glehn, an English artist, now domiciled here, and who married Miss Emmet, herself an American painter of ability, is showing through today at Knoedler's, No. 556 Fifth Ave., some landscapes with figures and an interior with figures. The painter is a close friend of Sargent's and has painted with him, so that he has naturally imbibed inspiration from that modern Velasquez. His technique, as has been noted in former years, when it has been a pleasure to record some small displays of his works, is clever and dashing, his color rich, full and sensitive, and his drawing strong and correct.

The present little display, which closes all too soon, is a delightful one. Mr. Von Glehn has greatly advanced the past two years, and little fault could be found with his work in any way. The "Interior with Figures" is well worthy the attention of Gari Melchers, for its strength and sentiment, and especially its well balanced composition. The landscapes are joyous, brilliant in the coloring of high Summer noons, and rosy afterglows, and full of sunlight and air. Altogether a most wholesome and inspiring little show.

"Thumb-Boxes" at Katz's.

Nearly eight hundred small canvases called "Thumb-Boxes" by many prominent artists, adorn the walls of the Katz Galleries, 103 West 74 St. Many of the little pictures are carefully painted and are interesting examples of the work of well-known painters. Joseph Boston's five sketches are typical of his larger works. Mathias Sandor's Mexican subjects and landscapes are attractive bits of color, and John C. Johansen's two examples are strong and ably painted. G. Glenn Newell is represented by a group of cattle pieces and landscapes, which possess all the interest of his more important canvases. There are several charming landscapes by Guy C. Wiggins, and an interesting cattle group by Carlton Wiggins. J. Campbell Phillips is represented by three examples and Elsie Southwick's four heads are lovely in color and show a marked advance in her work.

Other well known artists represented are: George H. Smillie, W. Granville Smith, Percival De Luce, Gardner Sy-

mons, William Ritschel, M. W. Baxter, Cullen Yates, A. T. Van Laer, Martha Walter, Jules Turcas, Everett L. Warner, Augustus V. Tack, Henry B. Snell, Edward Potthast, Wm. S. Robinson, Hobert Nichols, A. L. Kroll, Herbert A. Morgan, Arthur Hoeber, H. L. Hildebrandt, John W. Dunsmore, Charles W. Eaton, Colin C. Cooper, Charlotte B. Coman, F. S. Church and many others.

Kuhn at Madison Gallery.

At the Madison Gallery, 305 Madison Ave., an exhibition of fifteen works by Walt Kuhn is on view until Dec. 9. The examples shown are characteristic of the independence and breadth which always emphasize his work. The artist is a painter of sunlight as is shown in "Sea in Summer."

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Sale Begins at 8:15 P. M.

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EXHIBITION CALENDAR FOR ARTISTS

ARCHITECTURAL LEAGUE OF NEW YORK, 215 West 57 St.	
Exhibits received	Jan. 11 and 12
Opening of exhibition	Jan. 28
Closing of exhibition	Feb. 17
SOCIETY OF WESTERN ARTISTS, 1820 Locust St., St. Louis, Mo.	
Sixteenth annual exhibition, paintings, sculptures, etc.	
Cincinnati	Dec. 2-24
Detroit	Jan. 4-25
Indianapolis	Feb. 4-25
Chicago	Mar. 5-23
St. Louis	May 5-26
NATIONAL ARTS CLUB, 119 East 19 St., New York.	
Special prize exhibition, American oils.	
Entry blanks (addressed to Committee) received by	Dec. 15
Opening of exhibition	Jan. 3
Closing of exhibition	Jan. 28

IN AND OUT THE STUDIOS

A memorial and retrospective exhibition of the works of the late Frank Fowler, N. A., will be held in the gallery of the Lotos Club from December 5 to 12 inclusive. Examples of Mr. Fowler's portraits of prominent men will be included in the exhibit.

Marion Darst has returned to her Doyleston, Pa., studio, after several months' absence in Chicago and at Circleville, Ohio. In the latter city she modeled a bas-relief portrait of the late Mrs. Samuel H. Ruggles, which was considered an excellent likeness and highly satisfactory to her family. A stained glass window, designed by this artist, was recently placed in St. Paul's Episcopal church at Doylestown. The composition represents "St. John the Divine." It was made in opalescent glass by C. Brower Darst. Miss Darst is now working on a mosaic design, "The Resurrection" for a prominent Episcopal church at Chicago, Ill.

An English artist, Charles D. Tracy, is spending a few weeks in New York at Carle Blenner's Sherwood studio, where he is completing some marines. He has devoted his life to study of the sea and renders its various phases and characteristics with marked ability. He will leave for England in a few weeks, but expects to return to New York in January when he plans an exhibition.

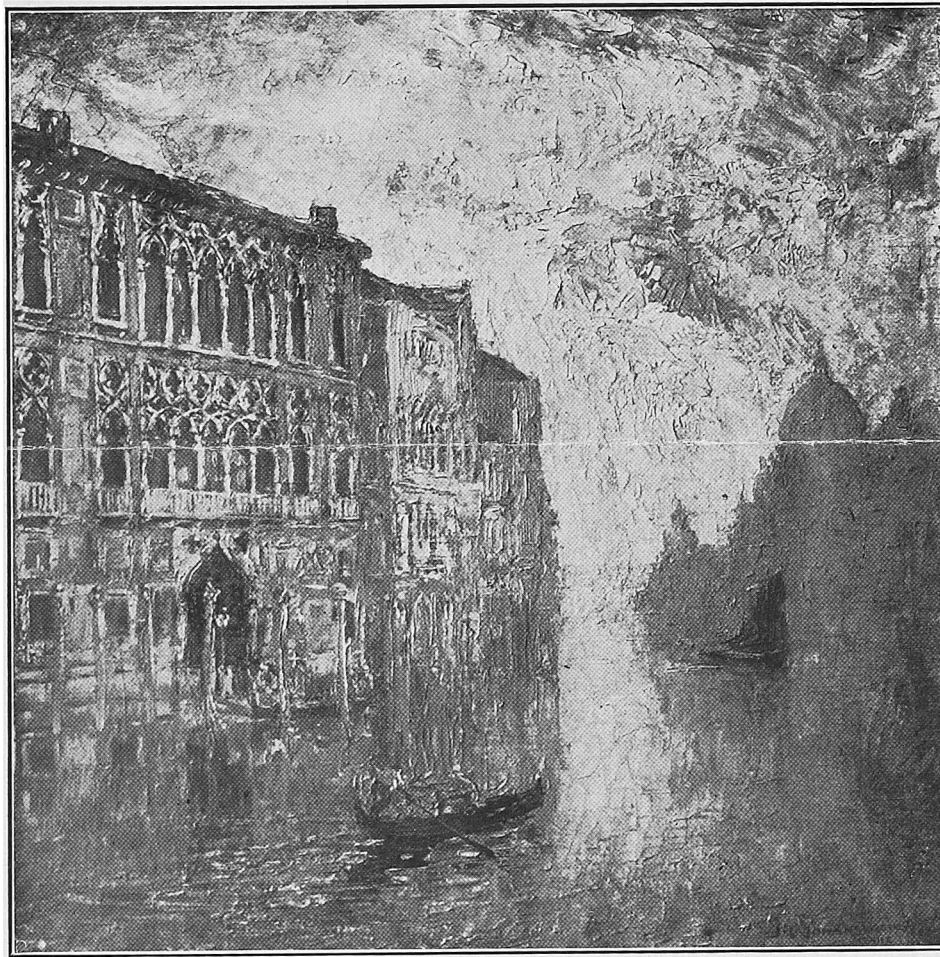
A recent important canvas by Albert P. Lucas is "The Birth of the Mermaid," now at his studio, 1947 Broadway. The picture has several well-drawn figures, is original in composition and one of the best examples of the artist's work. It is translucent and characteristically delicate in color, with an agreeable sense of proportion and rhythm of line. The tonal qualities of the water and figures are enhanced by a daringly painted brilliant red fish in one corner of the canvas. It is an imaginative and poetical work and reveals a purely personal art.

William R. Derrick is still painting at Short Hills, N. J., where he went in the early summer. He is expected to return to New York about Dec. 1.

Leon Dabo recently returned to his studio, 108 East 23 St., from Marblehead, Mass., in which neighborhood he spent the Summer, and where he found a number of motifs for his favorite arrangements of sky and water. Since his return he has made two remarkable lithographic drawings, which are now being exhibited at the Philadelphia Water Color Exhibition. While these reveal the artist to the public in a new phase, they are nevertheless an old mode of expression with him, as he has been interested in producing them for the past twenty years. The Brooklyn Institute has recently acquired his "Silver Light," which has been placed next to a canvas by Whistler.

Ernest Peixotto recently returned to his Sherwood Studio after an absence of several months in Italy, where he painted a number of interesting canvases in the Lake district. For some time he worked in the gardens about Rome.

While in the Catskills last Summer, George W. Cohen painted a satisfactory portrait of Mr. L. Tanenbaum. Since his return to his Carnegie Hall Studio, he has painted Miss W. West of Boston.



A VENICE CANAL,

By John C. Johansen.

Presented by Friends of the Museum to the Syracuse Art Museum.

Thos. Shrewsbury Parkhurst has returned to his studio at Toledo, Ohio, from an extended sketching tour in the Susquehanna Valley and middle New York.

The itinerary of the Rotary water color collection for 1911-12 is as follows: Art Club of Erie, Nov. 1-15; opening at the Art Society of Pittsburgh, Nov. 28; at the Grand Rapids Public Library, Dec. 28; Public Library of Jackson, Mich., Jan. 18, 1912; Detroit Museum of Art, Feb. 4; University of Missouri, Columbia, Mo., March 1; Toledo Museum of Art, April 1; Art Institute, Chicago, May 1; John Herron Art Institute, Indianapolis, Ind., June 8; Utica Public Library, Sept. 1; Rice Memorial Hall, Oberlin, Ohio, Oct. 1, and the Newark Museum Association, Newark, N. J., Nov. 1.

Joseph Pennell, having completed his work on the final jury for awarding the prizes at the international exhibition in Rome, has gone to Venice in connection with the biennial art exhibition, which is to be opened there next Spring. Mr. Pennell has been invited to do some work for it. He returns to London shortly to go later to America.

W. H. Fox, Secretary General of the American Department Exposition, now "dismissed from the service" by Director Morris, is staying in Rome for another two months with Mrs. Fox before going to Germany, where they expect to be some time. Harrison Morris will return home immediately, as business requires his presence there.

The annual Christmas sale of the Art Workers' Club will be held at their Club House, 224 West 58 St., on Thursday and Friday, Dec. 7 and 8, from eleven until six o'clock. The articles furnished have been donated by the patronesses and artist club members, and include many unique and artistic objects.

French Portrait Engravings.

In the print gallery (room 321 in the new Public Library building), a loan

Deming at Snedecor's.

At the new Snedecor Gallery, 107 West 46 St., Edwin W. Deming is holding his first group-exhibition of Indian pictures and a decoration of four panels for the home of Mrs. E. H. Harriman, at Arden, N. Y.

There is probably no painter of the fast vanishing Indian race more familiar with its customs than Mr. Deming, who has spent a great portion of his life among the Indians of Northwestern Canada and the tribes of Southern Mexico. In his decorations for the Harriman home his work, delicate in color, is truthful. The panels represent hunting and war scenes, spear throwing, the wooing of Indian maidens and the offering of prayer.

The pictures also represent many phases of Indian domestic life, and there are several of landscapes.

A figure composition, "The Mourning Brave," has a touching sentiment; "The Home of the Cliff Dwellers" is delicate and refined in color, and "The King of the Mountain," deep, fine, tonal quality.

In addition to the 47 paintings, there are several interesting bronzes, strong and well modeled.

Vaughan Trowbridge's Etchings.

An exhibition of forty-seven etchings, printed in color, by Vaughan Trowbridge, is on at the Klackner Galleries, 7 West 28 St., to continue through to Dec. 16. Mr. Trowbridge, who has devoted his time to etching in color for a number of years, was one of the first Americans to take up that branch of art, and is now most successful. He has made his home in France for several years. He never makes more than thirty prints, after which he destroys the plate.

The present display reveals delicacy of color, and intimate knowledge of his subjects. There is also a charm of romance in many of his works.

Pictures by Susan Waters.

An exhibition of paintings by Mrs. Susan Waters, one of America's early painters, is on at the Shields Art Club, 303 Fifth Ave., to continue through December. The display comprised chiefly pictures of animals, of which the artist was a close student.

While the artist's technique is old fashioned, and sometimes the smooth surface of the canvases presents a hard finish, the color is pure and the animals well drawn and carefully grouped. The exhibition is of especial interest as portraying the art of a past period.

Trenchard at Graff's.

An exhibition of paintings by Edward Trenchard is on at the Graff Gallery, until Dec. 14. The display is composed entirely of marines technically good and agreeable in color. "High Rollers," the strongest work in the exhibition is painted with sincerity and intimate love of the subject. "Sunrise at Sea" is nice in tone, and "A Summer Morning, Rye Beach, N. H.," has good values.

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Ed. Schulte . . . 75 Unter den Linden

BRUSSELS.

Crédit Lyonnais . . . 84 Rue Royale

LONDON.

American Express Co. . . Haymarket St.
Allied Artists' Ass'n . . 67 Chancery Lane
W. M. Power . . . 123 Victoria St., S. W.

MUNICH.

Galerie Heinemann . . . 5, Lenbachplatz

PARIS.

American Art Students' Club . 4 Rue de Chevreuse
Brooklyn Daily Eagle . . . 53 Rue Cambon
Morgan, Harjes & Cie . . . 31 Boul. Haussmann
American Express Co. . . 11 Rue Scribe
Cercle Militaire . . . 49 Avenue de l'Opera
Crédit Lyonnais . . . 21 Boul. des Italiens
Comptoir National d'Escompte . 2 Place de l'Opera
Munroe et Cie . . . 7 Rue Scribe
Chicago Daily News . . . Place de l'Opera
Thomas Cook & Son . . . Place de l'Opera
Students' Hotel . . . 93 Boul. St. Michel
Lucien Lefebvre-Poinet . . . 2 Rue Brea

ART AS AN INVESTMENT.

With much care and expenditure of time in research, we have prepared for this issue a table of the original cost, selling price at auction, and the resultant astonishingly large profits obtained by many pictures which have come on the market this past season in London, and most of which have found, or will find, their homes in American collections.

The table and comments will be found, we are confident, interesting reading, and prove that good art is always a good investment. The prices of really fine art works, apparently increase with a lessening output, irrespective of their producers or the schools to which they belong.

"THE FRIENDS OF LOUISE."

The intimate knowledge of the French language enjoyed by compositors, or, rather, linotype operators and proofreaders, in American printing houses, was responsible for the dubbing of the members of that estimable organization in France known as "Les Amis du Louvre" as "Les Amis de Louise," or "The Friends of Louise," in our last week's issue.

This curious error occurred in our news story of the purchase of Benjamin West's "Magdalene" by the "Friends of American Art," an association of Chicagoese, founded on the plan of the French Society, for the Art Institute of the "Windy City," but our grief and mortification over the error are only mitigated by the fact that the compositors and proofreaders of the esteemed "N. Y. Sun," which reprinted the story, with

generous credit to ourselves, repeated the same error. We are not acquainted with the lady whose friends, we were made to say, are so well disposed towards the Louvre Museum, but we feel that she must be a woman whom the art world would desire to honor.

PENNELL ENDORSES ROOT.

And now comes Joseph Pennell, with the suggestion already made in effect by Senator Elihu Root and warmly endorsed by this journal some weeks ago, that a special office for the organization and direction of the exhibits of American artists abroad, with a committee of competent men in charge, should be attached to the Secretaryship of State. These men, Mr. Pennell adds, should enjoy a thorough knowledge of art, with business capacity and perfect acquaintance with foreign languages and habits. We had already suggested that such a committee should be chosen by the Fine Art Societies of the country.

Mr. Pennell evidently had in mind, in his endorsement of Senator Root's idea, the unfortunate results of a "One man" art directorship at the Venice Exposition two years ago, and the apparently same unfortunate results at the Rome Exposition, just closed. Perhaps, if our art director at those expositions had enjoyed a better knowledge of foreign languages and customs, the American artists who contributed to the Rome Exposition, at least, might not have been cut off from awards.

Mr. Pennell further says:

"Like France, which has had an organization for centuries to protect and further French art and artists at home and abroad; like England, which has instituted a special office to organize and direct the supervision of exhibits of her own artists abroad, and has therefore constantly at hand a body of trained and competent men, knowing all the details and secrets of success, so the United States has reached such prominence in art that it would be almost a crime against the country if the wonderful work in painting, sculpture and black and white, which promises an even more glorious future, did not receive due acknowledgment, encouragement and protection from the authorities at home."

Mr. Royal Cortissoz of the "N. Y. Tribune," with Mrs. Cortissoz, will sail on the Olympic Dec. 9, to spend the winter on the Riviera. Mr. Cortissoz will take a rest cure, of which he is in need.

The many friends of Mr. James Huneker of the "N. Y. Sun," who have missed his always agreeable and attractive personality in art circles this Autumn, will be pleased to know of his recovery from a serious accident in Germany last Summer, which left him with some broken ribs, and of his safe return and presence again on the Avenue. Mr. Huneker's book on Franz Liszt, recently published, is bringing him many and deserved compliments.

WORCESTER (MASS.).

The Art Museum announces the setting aside a portion of a gallery for a children's department. Saturdays are to be set apart as "Children's Day." Special exhibitions of paintings and photographs will be hung and changed each week.

PICTURES AS AN INVESTMENT

Profits Realized by Buyers at Auctions.

The enormous profits realized by the heirs of Sir William Abdy and Charles Butler at the auction sales of the pictures and art properties of those collectors in London last Summer, and also the comparatively large profits gained at the Mary Jane Morgan, Marquand and Yerkes art sales in New York in recent years, has directed the attention of the public to the question of art as an investment. If one compares some of the prices obtained at these sales by individual pictures alone, with their original cost—not always or easily obtainable—to their former owners, it is evident that the profits possible to a collector who knows and studies his pictures and the market—are enormous at times. The "Zenobius" of Botticelli, for example, for which Sir William Abdy paid \$1,575, brought over \$55,000 at the recent sale of his possessions, while his Madonna by Conegliano, which fetched \$7,875, was purchased for \$250.

For a Giorgione, at the same sale, which cost \$2,500, \$12,500 was obtained; a Mantegna bought for \$7,500 sold for \$65,000, and a portrait by Solario went

up from \$4,000 to \$21,000. Mr. Butler bought a "David and Goliath" of the Durer school for \$36.60 in 1895 (this proving that even good works by unknown painters are appreciated), and his heirs obtained \$1,895 for it at the sale, while they secured \$13,000 for a Titian, which cost Mr. Butler \$2,150 in 1885.

So the list could be extended indefinitely. From a study of these figures the *Art News* has gone further, and with much labor and expenditure of time, has compiled a table of picture prices, with name of artist, title of sale and original cost, with price brought at later sales and the profit.

The majority of these pictures, and all the more important canvases at these and other great art sales, were purchased by the large English and American art houses, notably Duveen Brothers, Colnaghi and Obach, the Dowdeswells, Agnews, Asher Wertheimer, Sulley, Knoedler & Co., V. G. Fischer, Scott & Fowles and Cottier & Co., while other American dealers secured examples through the English firms with whom they have connections.

ENGLAND, 1911

Artist	Title	Sale	Brought	Cost	Profit
Carpaccio	Pieta	Abdy	\$64,575	\$7,375	\$54,200
Botticelli	Life of St. Zenobius	Abdy	56,700	1,575	55,200
Rubens	Departure of Lot	Butler	34,125	9,612	24,513
Verrocchio	Madonna and Child	Butler	31,500	2,257	29,243
Solario	Giovanni Bentivoglio	Abdy	21,000	4,000	17,000
Vivarini, B.	Adoration of Magi	Abdy	19,425	2,000	17,425
Fabrizio	Adoration of Magi	Abdy	19,162	10,000	9,162
Gainsborough	Lady Innes	June 16	18,900	472	18,428
Maris, W. J.	Feeding Calves	Wakefield	16,012	7,500	8,512
Titian	Perquin and Lucretia	Butler	13,650	2,152	11,498
Giorgione	Salustiana di Rimini	Abdy	12,862	2,500	10,362
Tura, C.	A Gentleman	Abdy	9,450	2,000	7,450
Moroni	A Gentleman	Abdy	7,400	3,000	4,400
Largilliere	A Lady	June 16	8,137	1,837	6,300
Conegliano, C. da	Madonna and Child	Abdy	7,875	250	7,625
Van d. Heyden, J.	Dan at Amsterdam	June 16	6,825	3,412	3,413
Mantegna	Madonna and Child	Butler	6,047	446	5,601
Veneziano, B.	Holy Family With Saints	Butler	5,775	1,391	4,384
Gaddi, T.	Virgin and Child	Butler	5,512	630	4,882
Dossi, D.	Duke de Ferrara	Abdy	5,512	1,500	4,012
Turner	Off Margate	Feb. 4	4,987	682	4,225
Del Sarto, A.	Artist's Wife As Magdalen	Butler	4,725	1,785	2,940
Veneziano, B.	Holy Family	Butler	6,462	1,102	5,360
Tintoretto	Moses Striking Rock	Butler	3,937	551	3,386
Highmore, J.	Mrs. Pritchard	Butler	3,937	315	3,622
Veneziano, B.	Adoration of Shepherds	Butler	3,255	1,995	1,260
Raeburn	Dr. Jas. Wardrop	June 16	3,255	2,047	1,208
Vivarini, B.	Death of Virgin	Butler	3,150	1,050	2,100
Van Dyck	Lady of Coningsby Family	Butler	2,730	997	1,733
Lippi, F.	Cupid and Psyche	Butler	2,625	341	2,284

AMERICA, 1910

Israels, J.	Frugal Meal	Yerkes	19,500	6,500	13,000
Corot	Environs—Ville D'Avray	Yerkes	20,100	7,500	22,600
Corot	The Fisherman	Yerkes	80,500	30,000	50,500
Millet	The Pig Killers	Yerkes	44,100	28,000	16,100
Daubigny	Banks of the Oise	Yerkes	17,500	6,000	11,500
Daubigny	River Oise	Yerkes	15,000	6,000	9,000
Rousseau	Paysage de Berry	Yerkes	26,100	18,000	8,100
Boucher	Toilet of Venus	Yerkes	25,500	20,000	5,500
Rembrandt	Philemon and Baucis	Yerkes	32,000	4,000	28,000
Troyon	Going to Market	Yerkes	60,500	35,000	25,500
Rembrandt	Portrait of Rabbi	Yerkes	51,400	25,000	26,400
Hobbema	View in Westphalia	Yerkes	48,000	25,000	23,000
Potter, P.	Landscape With Cattle	Yerkes	13,500	10,000	3,500
Hals, Franz	The Singers	Yerkes	23,500	15,000	8,500
Jan Steen	The Siesta	Yerkes	16,500	4,000	12,500
Hals, Franz	Portrait of Woman	Yerkes	137,000	35,000	102,000
Turner	Rockets and Blue Lights		129,000		
	Grand Canal—Venice	Yerkes	60,000	130,000	59,000

SAN DIEGO SHOW DIRECTOR.

The International Panama-California Exposition, to be held in San Diego, California, 1915, has appointed Aime B. Titus as Art Commissioner. He is planning an art exhibit which, although International in scope, will be chiefly Western and Latin-American in spirit, in conformity with the general plan of the Exposition. It will afford an excellent opportunity for the display of modern South American and Mexican art; of added interest since such an exhibit has never before been attempted in this country.

Mr. Titus was at one time vice-president of the Art Students' League of New York, but during the past year or so has been painting and teaching in California. He has returned again to

New York, and is at present studying portraiture with Mr. F. V. DuMond at the League.

OBITUARY.

Hugo von Tschudi.

Prof. Hugo von Tschudi, director of the National Gallery of Bavaria, died in Munich last Saturday. He was educated at St. Gall in Switzerland and the University of Vienna. The early part of his life was spent in traveling through France, Italy and England. Later he became assistant director in the Royal Museum in Berlin. He was the author of several works on Italian classical art and co-operated with Dr. Bode in compiling a catalogue of the statuary of the Christian epoch.

LONDON LETTER.

London, Nov. 22, 1911.

Belated homage to the memory of a great English artist was recently paid at the Tate Gallery when Sir William Richmond, on behalf of the "Alfred Stevens Memorial Committee," presented to the Trustees of the National Gallery a bust of the master by Professor Lanteri and a cast of Stevens' famous fireplace at Dorchester House. At the same time a loan exhibition of works by Stevens was opened. It is satisfactory to note that, thanks to the foresight and enthusiastic energy of Mr. D. S. MacColl, the most important of these are secured to the Nation, either already acquired or promised legacies. Neglected in his lifetime, Alfred Stevens, as Sir William Richmond pointed out, inherited the mighty traditions of the giants of the Renaissance and was at once a great craftsman and great artist, his motto "One art only," the art of design. Sculptor of the Wellington Memorial, painter of the great spandrel "Isaiah," Stevens had to earn his living by designing stoves for engineers and otherwise applying his artistic genius to commercial and domestic needs. Like his prototype, Leonardo, he has left few finished paintings, and so many of these are the property of the Nation that any isolated example which may come into the market will, in a few years, be a field of battle for millionaire collectors.

An important exhibition of paintings by Raeburn has just been opened at the French Gallery, 120 Pall Mall. The collection includes a full length of Captain David Birrell, perhaps the clou of the collection, and fine portraits of "Mrs. Patrick White," "Mrs. Buchanan," "Mrs. Irvine Boswell," "Lord Melville" and "John Francis, Earl of Mar."

At the Dowdeswell Galleries there is now on view a collection of water colors and pastels by J. Hamilton Mackenzie, a vigorous Scottish artist who, in his color and general treatment, has been influenced by the example of modern Dutch artists, notably Mauve. Another talented Scottish artist, Mary G. W. Wilson, is showing an attractive collection of her pastels of "Flowers and Fields," at Messrs. Connell's Galleries, 47 Old Bond St. Miss Wilson is a skilful painter of gardens with a charming sense of bright but harmonious color and much taste in design.

Madame Christine Neilson has ordered her tombstone of David Edstrom, a well-known sculptor. The tomb is to be of Swaland granite, which will be quarried near the village in whose street Neilson sang when she was a little girl. A life-size marble statue of Madame Neilson as Ophelia will stand upon the tomb.

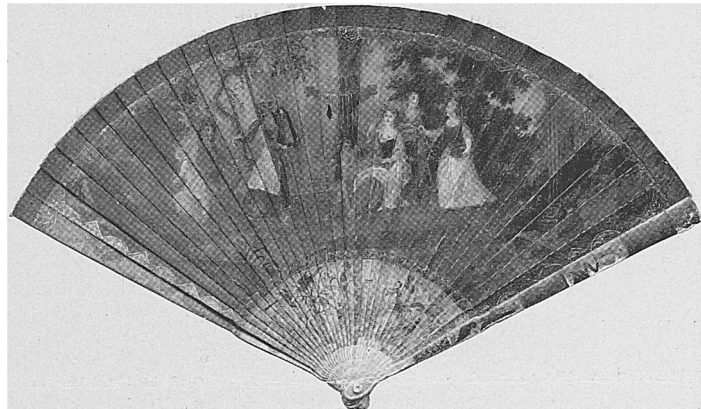
At the Colnaghi & Obach Gallery, 168 New Bond St., there is a representative exhibition of fifty oil paintings by Louis Mettling (1846-1907), an artist little known in England, though his works are to be found in several Continental galleries. A Frenchman by birth and training, he was Dutch by sympathy. He does not appear to have come in direct contact with the Barbizon group, but his work has certain similarities to theirs, as also to the earlier work of James Maris.

Many of the pictures are small studies of single figures in landscape, and these on the whole are the most attractive. Though small in scale they are broadly and directly painted, sweet in color, and liquid in quality.

HUNTINGTON GAINSBORO'S.

The exclusive story in last week's *Art News* of the purchase by Mr. Henry E. Huntington from Duveen Brothers of Gainsborough's Portraits of Viscount and Viscountess Ligonier, and Lady Petre, all formerly owned by the late Charles Wertheimer, was necessarily hurried and incomplete. The story was republished, with additions, and without credit to the *Art News*, as an original story by the "Herald," and reprinted by the "Sun" and "World," with generous credit to the *Art News*, on Sunday morning last, and by the "Times," without credit, on Monday last.

The Ligonier portraits were acquired by Mr. Wertheimer from descendants of Lord Rivers. Gainsborough himself exhibited the portrait of Viscount Ligonier in the Royal Academy the year it was painted, or in 1771. It was again seen in public at Burlington House in 1881, and at Berlin in 1908. Viscount Ligonier, whom Gainsborough painted at three-quarter length, and leaning with his right arm on the back of his charger, clad in a bright scarlet uniform, with buff breeches and holding his cocked hat in his right hand, was the only son of Col. Francis Ligonier and the nephew of Marshal John Ligonier. He fought in the Second Dragoon guards of the Queens Bays at Minden, and was made a Lieutenant



LOUIS XV FAN,

In special exhibition at Bonaventure Gallery.

General in 1777. The Viscountess, whom the artist has painted most brilliantly at full length, in standing pose was Penelope, daughter of George Pitt, and was married in 1776.

The portrait of Lady Petre, also a distinguished one, shows a tall and handsome woman, standing at full length in a beautiful landscape, clad in a cream colored bodice, with a blue sash over a pale blue satin skirt. The fair subject was Juliana, daughter of Henry Howard of Glossop, and her portrait was formerly owned by Lord Petre of Thorndon Hall, Essex, and was shown at the Old Masters' exhibition in Berlin in 1908.

ST. PETERSBURG.

The French art exhibition to be held in the Younoupow Palace in St. Petersburg in January, under the auspices of the French institute of that city and of the Apollon newspaper, promises to be remarkable. In it will figure several works of David and of the Napoleonic era, Empire furniture and art objects from the leading private galleries of Russia, as well as works of the Romantic period, and landscapes by the Barbizon masters, and finally sculptures represented by the models which will be afterwards be presented to the Beaux Arts Academy of the city. A special section will be reserved for the works of those French artists of the 18th and 19th century, who worked in Russia. The Russian Committee, under the Presidency of the Grand Duke Nicolas Michailovitch, has appointed M. Louis Reaul, director of the French Institute in St. Petersburg, as Commissioner General of the Exposition.

PARIS LETTER.

Paris, Nov. 23, 1911.

On the Quai Voltaire in the old hotel de Villette, which used to be the hotel de Bragelone, where Voltaire died, M. Touzain, the well-known antiquary, now has his shop. There was recently found there two charming statuettes in terra cotta, Bacchus and Ariadne, about 40 centimeters high, of exquisite art and certainly due to one of the statuary masters of the century before last. These terra cottas bear traces of gold or painting, perhaps they were originally gilded or painted white and gilded in places.

Lindsey Morris Sterling, the New York sculptor, has given a private view at her Val-de-Grace studio of her recently completed works and many distinctive motifs which have passed the judgment of Bourdelle and the impelling power of Rodin's masterly influence. Her exhibit in the recent Salon won many direct congratulations from distinguished sculptors and art critics and opened the way for continued success in New York, where she will exhibit and reopen her studio as soon as she arrives there in December. To exceptionally striking physical gifts and a keen intelligence, she joins artistic ambition and splendid perseverance.

The eighth annual exhibition of the

embarrassingly close by; perhaps too close, for the proximity invites comparison and shows how similar these two "Masters of the Needle" think and feel both subject and line; Affleck's line is nervously artistic and fascinates, while Fitton's refined line tonality is not surpassed by any living British etcher. William Walker shows several plates of historic Paris. His Saint Sulpice is perhaps the best in values. Wm. Hole's visit to the Orient was productive of several good plates, shown here for the first time. Other men equally worthy of special mention for artistic sense of touch, men who etch because they love the art of the needle, are A. H. Haig, E. M. Synge, N. Sparks, G. Hayes and others. C.

At the galleries of Dr. Jacob Hirsch, 364 Rue St. Honoré, there is, among other interesting objects, a beautiful gold medallion of the Emperor Honorius found a short time ago. This medallion was struck at Constantinople. It is in as marvellous a state of preservation as if it had been issued today. The frame of finest open work is an evidence of the high standard of art prevailing even during the period of decline, and belongs to the most beautiful and dainty which have been preserved from the period in question.

There are other interesting works of art found in course of excavation in Italy and Greece, e. g., an almost life-size and very graceful statue of a draped female Grecian figure, dating back to the finest art period; a Delphian marble relief (nymph offering a sacrifice before tripod) of the 3 century, a very vivid conception, and a magnificent bust (more than life size) of a Roman emperor (presumably Emperor Pertinax) in the finest possible condition and of rare sculpture. Besides these treasures there are some exquisite pieces of bronze, for example, a lion in an aggressive position covered with finest patina, of the 5 century.

Particularly interesting are the Egyptian antiques which form a specialty of the house in question. Two gold amulets represent "Ba" as a human-headed hawk with fully extended golden wings, inlaid with lapis, turquoise and paste, dating back to the 18 dynasty. The preservation is excellent and of the finest workmanship. Some small standing figures in gold of Nephthys, of Set and Bast are in fine condition and beautifully modeled; also a pectoral scarab of enamelled gold of Ptolemaic period, the only known specimen of enamelling by the Egyptians. A fine figure of Ptah, bronze with gold inlays and a very fine specimen, and some very fine sculptor's models or trial pieces of the 18 dynasty in the finest possible style, are among other objects shown. *

MUNICH.

At the Heinemann Galleries there has been an excellent exhibition of the Munich Secessionist, Benno Becker. The fifty-two examples again demonstrated this strong, if eccentric painter, as he has always been known. Even when shown in considerable numbers they are, however, far from being a fair representation of the painter, as the "one-sidedness" of his methods is too much in evidence. Becker gives decided preference to Italian landscape. He paints Italy, however, not on its real and characteristic side, but only chooses such motives as are best fitted to interpret its dreamy and sentimental moods. His somewhat monotonous methods are in keeping with the subdued tones of his palette throughout. Seldom does there gleam forth, here and there, touches of strong living color.

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AND RENAISSANCE ART****SULTAN'S JEWELS SOLD.**The sale of the first portion of the large collection of jewelry formerly owned by ex-Sultan Abdul Hamid and described in the *Art News* of Oct. 28, began at the Georges Petit Gallery, Paris, last Monday and brought a total of \$540,000.The best price paid was for a necklace composed of three rows of 154 pearls and a clasp formed of three rows of brilliants, illustrated in the *Art News* of Oct. 28, which brought \$184,000. A string of ninety-nine pearls, with pendant composed of the imperial cipher in gold; three large rubies and a pear-shaped drop pearl, brought \$124,700.

Among other objects, two gold coffee cups and saucers, incrustated with diamonds, brought \$5,040; a gold alarm clock, set with diamonds, \$7,120, and a walking stick, with gold and diamond head, \$1,000.

At the second day's sale, Tuesday, the total obtained was \$218,078, making the two days' total \$751,532. A necklace of emeralds and diamonds was bought by Mr. Meyer, of New York, for \$69,600; an emerald and diamond brooch went to Mr. Jefferson Kohn, of New York for \$25,000; Mme. Paquin paid \$7,000 for an emerald ring; a round, uncut emerald was bought by M. Janesich for \$17,800, and another emerald, weighing 92 carats, went to Mr. Rubin of London, for \$12,200.

At the Alain sale at the Hotel Drouot last Saturday a drawing room suite of gilt wood, upholstered in Louis XVI. tapestry, with a medallion of animals on a white background, was bought by Mme. Loubet for \$7,200.

Two consoles of carved wood, of the Regency period, were bought by Mons. Paulme for \$5,020.

Among the sculptures, a stone group, "Venus and Love," by Gautier, signed and dated, was bid up to \$3,480 by Mons. Remion.

A bust of John the Baptist in stained clay or stucco, announced as being Italian work, without any indication of the date. It was put up at auction without valuation and bid up to \$2,800 by an anonymous purchaser.

PICTURES OF RARE QUALITY.

The season's importations at the Kleinberger Galleries, No. 12 West 40 Street, which Mr. Sperling is proudly showing are of unusual quality and importance, and it is not often that so choice an assemblage of Old Masters can be seen in a dealer's gallery.

First in importance are two heads by Rembrandt, one only 10 by 9 in., a "Portrait of a Rabbi," "painted," says Dr. Bode, "apparently about 1680 after the same model which he painted in 1651—the larger picture owned by Count Wachmeister"—and the second, "Portrait of an Old Man," 24x20 in., shown at the Tuileries display last June.

Next in importance is a large and typical figure work by Rubens, "Woman Taken in Adultery," from the Schuster and Curty collections of Vienna, and described by Max Rooses in his "Annals of the Official Commission of Antwerp," shown at Antwerp Museum in 1907, and in Brussels in 1910. A virile and colorful sketch by Rubens, "Peace and Abundance," 25x18 in., one of a series for the large picture for the ceiling of Whitehall Palace, is mentioned by Smith and comes through the collections of King Charles I, Mr. Danoot, Mr. Horion of Brussels, Sir Joshua Reynolds, and Col. H. Baillie. A Franz Hals, "The Fiddler," about 24x18, is in his bravura manner and deserves study.

There is an unusual example of Roger van der Weyden "Portrait of a Youth," about 15x11, from the Cardon collection, and shown at the Flemish Primitive Exhibition in Bruges, 1902, and in the London Guildhall, 1906. By Ambrosius Benson there is a man's portrait, 20x15, from the collection of A. Willet, mentioned by Friedlander in the "Year Book of the Royal Prussian Collection," and shown at Burlington House in 1892, and the Royal Academy the same year.

A portrait of Andreas Reidmore, about 23x18, is by Hans Muelich, an early German painter little known here, but of whom, from this fine work, more information will be desired, shown at Burlington House in 1906 and in Early German Art Display in London the same year. A most interesting figure composition by Gonzales Coques, 24x32, is from the collections of the Marquis of Camden, and Mr. Thomas Henry Hope, and is described by Smith. Equally fine and important is a large landscape "View Near Dordrecht," 37x44, by Solomon Ruysdael, from Count de St. Leon's collection, shown at the Tuileries display last June; while a Hobbema of rich quality, "Cottage under Trees," about 25x34, is from the C. N. Lewis and A. De Ridder collections. There is an unusual Wouwerman's "Huntsman Halting at an Inn," 26x32, from Count Schonborn's Charles Wertheimer's and Maurice Kann's collections, and shown at Royal Academy, Winter of 1894. A large Van Dyck, a full length seated portrait of Donna Polyxena, 70x44, comes from the Baron Steengracht collection, and was shown at Dusseldorf in 1904.

Ferdinand Bol is exceptionally well represented by a figure composition, "The Fortune Teller." A fine small head by Clouet, Holbeinish in feeling, completes this interesting collection.

SALT LAKE CITY.

The annual exhibition of the Utah Art Institute will be held at Springville, Dec. 11-23. A special prize will be offered for the best painting by a Utah artist, and other prizes for pastels and watercolors. Artists interested are requested to send their names and addresses to Miss Virginia S. Stephens, Secretary, Utah University.

BOSTON.

In the memorial exhibition of the works of the late Frederick P. Vinton, now in the Fine Arts Museum, there are more than 30 canvases loaned by the artist's widow, among them the study of "Woman and a Cow," "Crevette Fisher," "Plains of Abraham, Quebec," and a nude study. The portraits are chiefly of prominent men and among them are those of Wendell Phillips, Thomas Gold Appleton, Carroll D. Wright and William Warren. His portrait of Hon. Alanson W. Beard, painted in 1894, won a medal at the Paris salon of 1900. Several years later the artist was awarded the Temple gold medal by the Pennsylvania Academy. Among the few women's portraits are those of Mrs. Frederick Vinton, which received honorable mention at the Paris salon of 1890, and a gold medal at Chicago in 1893; Mrs. E. W. Kinsley and Mrs. Waldo Lincoln. Ten copies of the Velasquez in the Prado hang in the corridor of the gallery, and evidence Vinton's versatility.

Many of the artist's best portraits are not in this exhibition, as the owners refused to loan them.

Margaret Richardson, an artist of this city, has been awarded the Norman Wait Harris bronze medal at the Chicago Institute exhibition, carrying with it a prize of \$500 for her portrait of Asa H. Paige.

At the Doll & Richards Gallery, 71 Newbury street, Dikran G. Kelekian of New York, is exhibiting through December a collection of Italian velvets, embroideries, brocades and tapestries; sixteenth century rugs; rare Persian, Italian and Hispano-Moresque potteries; iridescent glass; illuminated manuscripts; and jewels.

CHICAGO.

The annual exhibition of contemporary American art recently opened with a reception at the Art Institute.

The display this year is rich in portraits by Louis Betts, Ralph Clarkson, Frank Werner, Eleanor Colburn, Lawton Parker, W. D. Goldbeck, William P. Henderson, Prof. J. O. Nordfeldt, Arvid Nyholm, Elizabeth Peyraud and others.

The landscapes include the works of John F. Stacey, Charles Francis Browne, Oliver D. Grover, Mrs. Pauline Palmer, Edward B. Butler, A. E. Albright, T. C. Steele, L. H. Meakin, Fred G. Carpenter and Wm. Clusmann.

The sculptors are not so numerous. The smaller pieces of modeling are sympathetically handled by Florence Wyle, Agnes Fromen, Mary Randolph, Jenny Collins, Carlo Romanelli, Josef Korbel, George Raab and Louis Mayer.

INDIANAPOLIS.

The loan exhibition in memory of Winslow Homer now on at the John Herron Art Institute, continues to Dec. 12. There are 12 watercolors, two oils and two drawings shown, all characteristic. Six of the watercolors, the well-known Nassau and Bermuda scenes, were loaned by the Metropolitan Museum, and the others by private parties and small museums.

The Art Bulletin announces that when the 27th annual exhibition opens, for which the date has not been fixed, there will be shown examples of Jonas Lie, Augustus Koopman and Alexander Robinson, in addition to those artists represented in the Society of Western Artists display.

PORTLAND (ORE.).

The Portland Art Association is holding a memorial exhibition of the work of the late William Keith. The canvases which make up this display were loaned by collectors.

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COMING AUCTION SALES.

In the Anderson Auditorium, Madison Ave. and 40 St., the Anderson Auction Company will sell at auction on Tuesday evening next, Dec. 5, an unusually choice and well selected collection of oils, watercolors, sketches and drawings by eminent French artists, formed by the late Louis J. Boury of Brooklyn. Mr. Boury was born in Baltimore, but when in France in the '50s, on a visit in his youth, became a pupil of Horace Vernet. He then began his collection and brought it home with him to Brooklyn where it has hung for over 40 years.

Two important sales are announced by the Fifth Avenue Art Galleries, No. 546 Fifth Ave. Next week, on the afternoons of Thursday to Saturday inclusive, will be sold by Mr. James P. Silo the furnishings and belongings of Mr. Charles S. Phillips, now resident in Paris, on account of the sale of his former New York residence, No. 1082 Fifth Ave. to Mr. Jay Gould, and at the same time the Herbert Parkinson collection of etchings.

The following week, that of Dec. 10, there will be sold, on the afternoons of Thursday to Saturday inclusive, Dec. 14-16, the entire residue of the stock of the Lehne Antique Company of Baltimore. The collections will be on exhibition from Monday mornings of the respective weeks of sale.

The season will be well filled with art sales if the preliminary announcements hold good. In addition to the sale of the art belongings of the late George Crocker, already announced in the *Art News*, the American Art Association will dispose of the pictures and art belongings of William M. Chase, the modern foreign and American pictures owned by the late Frederic Bonner, the American pictures of Mr. Charles B. Lawson, the balance of the stock of the late Hermann Schaus, and the pictures, chiefly American, owned by Mr. Richard Halsted. The articles retained by the late Mrs. Yerkes, whom the New York "Herald" resurrects and states that she selected them herself, will also be sold by the same house.

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AROUND THE GALLERIES.

Prof. Albert Chatain, who has been for many years with Eugene Glaenzer & Co., No. 705 Fifth Ave., has retired from business, and will from now on, make his headquarters in Chicago where he has long had a residence. Mr. Chatain will not relinquish his interest in art matters and will make frequent visits to New York, where he can be consulted by his numerous friends, who regret his departure from the city. Professor Chatain can be communicated with through the *Art News* office where appointments can be made for his New York visits.

Mr. Edward Sperling of the Kleinberger Galleries, No. 12 West 40 Street, will sail for Paris on the Olympic Dec. 9, to pass the holidays with his family. He will return in January.

Recent importations at Cooper and Griffith's, 2 East 44 Street, include attractive painted tin trays, formerly used in old English inns and now in demand as tea trays and desirable holiday gifts.

An important collection of textiles and choice Chinese rugs are being shown by Keeble, Limited, at 40 West 38 Street, notable among which are pieces of cut and uncut velvet in a silk field, copies of originals in the Vatican made from cartoons by Raphael, two pieces of hand-made wool tapestry designed for William Morris by Harry Mott, in characteristic coloring, and an unusually beautiful gold brocade cope, made for Archbishop Benson of London for the Queen's Jubilee.

Some fine old velvet curtains and interesting prints may also be seen in this gallery.

Two canvases of the late William Keith were sold at the Fifth Avenue Art Galleries, 546 Fifth Ave., last Saturday; one a California landscape, went to Mr. John Levy for \$600, and the 'Mount Shasta,' by the same artist, was bought by Mr. Henry Schultheis for \$400. 'The Chef in His Kitchen,' from the Paris Salon, by Pages, went to Mr. James Butler for \$300. Seventy pictures brought \$5,642. A pair of twin mahogany beds brought \$400 from Captain J. R. De Lamar. All the art objects offered were from the collection of the late Dr. Leslie Ward.

The A. J. Crawford Co., 253 Fifth Avenue, have added some fine examples to their stock of old furniture, namely, a remarkable painted Sheraton commode, decorated with bouquets of flowers and fruit in natural color on a black background, with a settee and four armchairs to match.

There are also two original Mainwaring wheelback chairs, an exceptionally fine lacquer bed, with the original valence and cover of soft yellow silk, and a quantity of silver from the late Marquis of Anglesey sale, as well as a variety of articles used in the furnishing of a home.

D. K. Kelekian, now at No. 275 Fifth Ave., has leased the Richard Mortimer residence owned by Mr. Woodbury Langdon, No. 709 Fifth Ave., for a long term from May 1 next. The house will be entirely remodeled.

CINCINNATI, O.

At the annual meeting of the Western Artists' Association, recently held here, the following officers were elected: E. H. Wuerpel, president; William Forsyth, vice-president; O. F. Berninghaus, secretary, and Ollie Stark, treasurer. The prize of \$500, given by the Chicago Fine Arts building corporation, was awarded to D. K. Meekin of this city.

THE SYRACUSE MUSEUM.

"I know nothing, desire nothing, think of nothing but the development of this Museum upon a basis that will enable it in the speediest possible space of time and in the finest, most practical way, to meet the demands the citizens of this city and its environs, have a right to make upon such an institution," recently said Mr. Fernando A. Carter, director of the Syracuse Museum of Fine Arts, to an *Art News* representative.

With such managerial impulse, seconded by an earnest board of officers of whom Mr. George H. Freyer is president and a trustee, and including Chancellor Day and several of the leading jurists, scholars and business men of the beautiful and vigorous City-near-the-Lakes-and-Hills, it is little wonder that



FERNANDO A. CARTER.

the last year has been one of hitherto unsurpassed interest in and for this Institution. Its register of visitors—always more or less incomplete in all art institutions—has more than 50,000 names inscribed since Director Carter's régime began, now scarcely more than a year ago.

The Art College students and faculty of Syracuse University and the Art College Graduates' Club are constant visitors to the Museum; and such finely-ordered organizations as the Portfolio Club, of which Mrs. Hendricks S. Holden is the president—as also of the Art College Graduates' Club—have chosen the museum with its successive exhibitions of paintings as the proper scene and text for their studies.

The close proximity of Crouse College, with its wealth of beautiful replicas by scholarship winners, abroad, of famous ancient and modern paintings, is part of the influence that moves the Art Museum Directorate to confine itself at present, mainly to the works of prominent, present-day painters, especially those of America. Director Carter's wisdom in preparing a season's program, including exhibits that adequately show the superb art-crafts in which some ancient lands expressed their art sentiment rather than with brush and canvas, is evidenced in the numbers in constant attendance upon the Museum's loan Exhibition of Oriental Rugs, which is to be continued until Nov. 21.

Among the collectors to whom the exhibit is indebted for several of its choicest examples are: Mrs. Lieber Whittie, Miss Mary Reed, Dr. G. Griffin Lewis, Dr. George Gridley, Dr. A. Clifford Mercer and Messrs. Edward Hommel, Edward L. Pierce, W. D. Ellwanger, George Bausch, L. H. Rice, A. N. Dilley and Reginald H. Bulley.

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